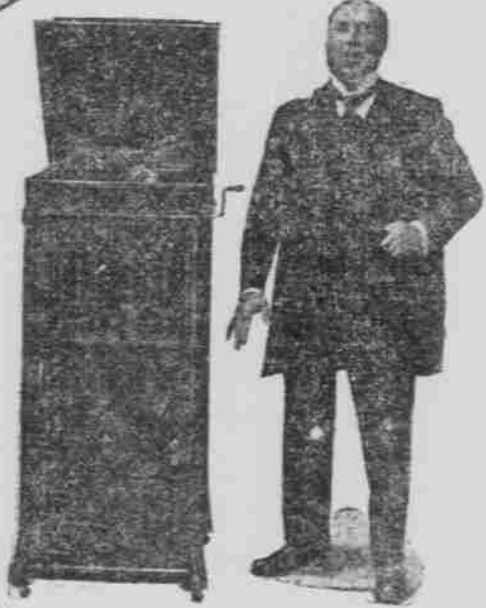


The Great
Urlus.Christine
Miller

The New Edison Conservatory

Where You Will Hear Re-Creations on

The NEW EDISON

We are now moving to the New Edison Conservatory at the corner of N. Oregon and Boulevard. Our Formal Opening will occur in October. We are giving as nearly as possible an Uninterrupted Service.

What The Critics Say

PHONOGRAPH IS PERFECT IN A TONE-TEST RECITAL.

"That Thomas A. Edison has completely mastered the art of reproducing the human voice was demonstrated by a tone test recital before a large audience of music-lovers and critics in the Victoria Theatre last night. Miss Elizabeth Spencer, soprano soloist, sang in unison and alternated with her own voice as reproduced by the Edison Diamond Disc Phonograph. . . . It was almost impossible to tell when she stopped and the phonograph began, except by watching her lips. As an encore Miss Spencer sang, 'Silver Bells Are the Gold.' At the end of the second verse the house was darkened, and when the lights again were turned on the audience was surprised to find that she had left the stage, and it was the phonograph that was furnishing the music. . . . The evening's entertainment brought out many surprises for the musical critic, and the dominant thought in the minds of those present was, 'Is that a specially constructed instrument for this special occasion?' and it was difficult for many to believe that the instrument was a stock phonograph intended solely for the home and that this instrument should be able to fill an entire theatre. . . ."—St. Louis Globe-Democrat, October 22, 1915.

EDISON DEMONSTRATION

"Miss Christine Miller, the noted concert contralto, demonstrated in a recital at Symphony Hall Thursday night how thoroughly Edison has made it possible to reproduce all shades of tone and sweetness of the human voice. Just how true and faithful is this re-creation of the human voice was best illustrated when Miss Miller sang a duet with herself, it being impossible to distinguish between the singer's living voice and its Re-Creation by the musical instrument that bears the stamp of Edison's genius. Those who heard Miss Miller needed no stimulus to arouse them to the wonders that Edison has accomplished. This tone test, as the inventor terms it, was as unique and artistic a performance as ever regaled music-lovers and musicians in Boston.

"Any one who yesterday heard Miss Miller's voice swelling out through the auditorium and then heard that voice superbly matched in all the delicate variations of tone and color by the instrument cannot fail to be impressed by the almost human qualities of Edison's invention.

"Perhaps the artistic merit of Mr. Edison's invention can in no way so well be attested as by the fact that 600 members of the Handel and Haydn Society of Boston were yesterday seated in Symphony Hall."—The Boston Herald, November 21, 1915.

"Mme. Rappold stepped forward, and leaning one arm affectionately on the phonograph began to sing an air from 'Tosca.' The phonograph also began to sing, with exactly the same accent and intonation. It is the latest triumph of Thomas A. Edison."—New York Tribune, April 29th, 1916.

"He has succeeded in Re-Creating the human voice."—New York Morning Telegraph, April 29, 1916.



Marie Rappold



Albert Spaulding

Notice Out-of-Town People

THE El Paso Phonograph Co. suggests that out-of-town people send in their requests for invitations to the formal opening of the New Edison Conservatory. This opening will occur early in October.

What The Critics Say

DEMONSTRATE NEW EDISON INVENTION

Laboratory Re-Creations Of The Human Voice Heard In Symphony Hall

"It was actually impossible to distinguish the singer's living voice from its re-creation by the instrument."—Boston Journal, November 19, 1915.

VOICE VERSUS RECORD.

"Curious and interesting tests at Symphony Hall yesterday, of the tones of the human singing voice, the violin, the piano and the flute, immediately beside the mechanical reproductions of them.

"It was difficult to distinguish whether one heard the voice or the record unless the lips of the singer were watched very closely."—Boston Evening Transcript, November 19, 1915.

"The Absolute Re-Creation of music was marvelously demonstrated last night at the Schubert Theatre when hundreds of musicians and music-lovers of this city were utterly unable to distinguish between the living voice of Christine Miller, the noted concert contralto and her voice as Re-Created by Edison.

Music's recreation is Edison's latest and favorite invention. It is the consummation of his fondest hopes. A tone test, as the inventor terms last night's demonstration, is decidedly new to this community. Only with Edison's instrument is this possible. It was as daring, as acid-testing a demonstration as any invention has ever been submitted to.

"It was baffling. The living and recreated voices were one in tone, color, shade and quality. It was a triumph of Edison's genius which made such a marvelous tone test possible.

"Just here magic and mystery seemed to hover over the recital. Miss Miller was singing, so was the cabinet beside her, yet which voice belonged to the singer and which belonged to the cabinet was something that defied detection. Her tones were exquisitely matched, each voice shading into the other perfectly, both voices had the soul and color that make a voice human."—New Haven Journal Courier, February 1, 1916.

DELIGHTS 1,100 WITH HER VOICE.

"Miss Elizabeth Spencer, one of the nation's concert artists, delighted an audience of 1,100 people at St. John's Methodist Church last night when she sang to the accompaniment of her re-created voice, blending the two so perfectly that when the church was darkened it was impossible to determine which was the re-created and which the actual voice.

The demonstration was made with an Edison Diamond Disc Phonograph."—Daily Times, Davenport, Ia., November 23, 1915.

NOTE—The El Paso Music Loving Public will remember with pleasure Miss Spencer's recital at the El Paso Theater last February.

"No one could tell which was the real and which the reproduced."—Brooklyn Daily Eagle, April 29, 1916.

El Paso Phonograph Co.

I. W. FOSTER, Manager